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JOHN ADAMS
JOSEPH BADGER
AMERICAN. 1708-1765

A PORTRAIT BY JOSEPH BADGER

The Detroit Museum of Art Founders Society has purchased and presented to the Institute the portrait of John Adams (not President Adams) by Joseph Badger, a Colonial painter of New England who from the time of Smibert's failing health until about 1758, held a very important place in the field of portraiture in the New England colonies. We are indebted to the late Lawrence Park for singling out and recording the history and the works of this artist.¹

Joseph Badger was of humble origin, the son of Stephen Badger, a tailor of Charlestown, and it was here that he was born on March 14, 1708. He began his career as a house painter and glazier, and even after he had embarked upon his career as a portrait painter he seems to have continued this work throughout his life, painting signs and heraldic devices as well.

Badger married at Cambridge, June 2, 1731, Katharine, the daughter of Samuel and Katharine (Smith) Felch of Reading, Massachusetts. Two years later they moved to Boston, where in the church records of Brattle Square are recorded the baptisms of four of their six children.

Mr. Park points out that in the two records which throw light upon the prices which Badger charged for his work, he received £6 apiece for the portraits of Timothy Orne and his wife, and £12 for painting five pictures for George Bray. The biographer was able to trace the record of eighty portraits from his brush, of which less than a score have come down to the present day associated with his name, those which have been identified falling almost entirely between the period of 1740 to 1758.

His work was undoubtedly influenced by Smibert, even though he may never have studied with him. About 1756 the rapidly increasing fame of Copley drew from him the patronage which he had enjoyed, and as a practitioner in the higher realms of art he was almost entirely forgotten. He never attained any social recognition, and lived in comparative poverty all his life; perhaps this accounts for the oblivion in which he was swallowed for so long a time.

Mr. Park, digging into the historical records of his family, finds that after the death of Badger in 1765 his widow was appointed administratrix of his estate, and two of his sons, Joseph a glazier, and Samuel a tailor, were named sureties. The value of the estate, reckoned at £140, included a small house and lot, a "chaise body and carriage," "pots," "brushes," etc.

The portrait acquired for the Detroit collection is the first listed in Park's excellent monograph. It is a portrait of John Adams, son of the Reverend Hugh and Sarah (Winborn) Adams of Oyster River (now Durham, N. H.), where his father was the settled minister. John Adams removed to Boston, where he became a successful merchant, marrying Susanna Parker. The portrait, half length and life size, shows the subject turned toward the left with his right hand resting on his hip and his left hand thrust into his richly embroidered satin waistcoat. He wears a wig and a brown broadcloth coat. In the background is the sea with sailing vessels, indicating his commercial occupation.

In accordance with a prevailing custom of assigning portraits within this period to one of the three well-known painters, Smibert, Blackburn or Copley, this picture was called a Copley by Perkins in *A Sketch of the Life and List of Some of the Works of John Singleton Copley*.

Badger must have been familiar with the works of Sir Peter Lely and Sir Godfrey Kneller, either through original paintings or engraved works, for there is a remote resemblance to these painters in the pose and character of his portraits.

While there is little variety in his works and no great claim to artistic excellence, he preserves to us in this picture a typical Colonial gentleman of the better class. Depending as he did largely upon his native ingenuity, his pictures have a naiveté and a provincial aspect which expresses the Colonial point of view better than those of his more sophisticated contemporaries who received their instruction or inspiration from the mother country.

C. H. B.

¹Lawrence Park, "Joseph Badger and a Descriptive List of Some of His Works," *Proceedings of the Massachusetts Historical Society*, December, 1917.



PORTRAIT OF A YOUNG WOMAN
 WILLIAM HOGARTH
 ENGLISH. 1697-1764

A PORTRAIT BY WILLIAM HOGARTH

The history of art in England is unique among nations, in that it knew no childhood, but came into being practically full grown. For some not quite explicable reason her earlier genius seemed to have developed almost entirely along other lines—those of the drama, poetry, science and philosophy. Though a number of her monarchs gave marked encouragement to the arts, it was not native painters who were to profit by it, but men imported from other lands: the German Holbein and

Kneller, the Flemish Van Dyck and the Dutch Lely. Not until well after Charles I's reign did she have one native artist whose name deserved remembrance, the few who called themselves by that name being only slavish imitators of the continent, turning out dry and lifeless replicas of other men's inspiration.

Just before the beginning of the new century (1697) there was born of bourgeois parents a child who was to rebel against this foreign invasion and retrieve what the

others had missed. William Hogarth, an Englishman to the core, can justly be said to be the first original artist that England produced, and the first to declare war against the invaders, hating the French, caring little for the old masters, and ridiculing the collectors who surrounded themselves with things done in the spirit of other lands and times.

His early apprenticeship to a silver-plate engraver taught him accuracy of touch, and when he left this work and began, with practically no other training, to express his satiric ideas of men and things in the medium which by nature seemed most suited to him, he forsook the exhausted conventions of the day and made his own rules, based on his own keen observation and his accurate memory of the life about him. His early works, *A Harlot's Progress* and *A Rake's Progress*, bold innovations on the cold and stilted style of the times, half amused, half annoyed the public of his day, who took them wholly as literature, looking upon him as at most an amusing "author" and paying little or no attention to the esthetic qualities of his work, which for the most part have been left to other than his own countrymen to discover.

But the fact that his audience applauded him for his satires rather than for his painting does not take away from the merit of his art. It is true, of course, that the "idea" is always well to the fore in his works and that he is perhaps first of all a moralist and a satirist, ranking in this field with Cervantes, Molière, or his own contemporary Fielding; but when we cease "reading" his paintings and look at them from the standpoint of their esthetic qualities, we see that he is an artist of high standing, dexterous and direct in his handling, pure and harmonious in his color, and in his composition leaving little to be desired. Of a frank and honest nature, he paints in a frank and honest way, scorning the methods of the "portrait manufacturers," declaring that he will paint only what he sees before him. He made no effort to vie with the fashionable portrait painters of the day, for, as Wal-

pole wisely remarked, "A satirist was too formidable a confessor for the devotees of self love," and he himself said, "I have learned by mortifying experience that whoever would succeed in this branch must make divinities of all who sit to him." Always intent on portraying personality and character, he eagerly sacrificed charm to truthfulness, and it was not he but Reynolds, Hoppner and Romney who became the artists of the fashionable world. He is distinguished from his colleagues in his different conception of his calling. He saw in portraiture exactly what he saw in all other painting. Art was not a *business* to him, but the opportunity of giving clear forms to the things that moved him. So we cannot expect from him the aristocratic, well-bred *class* portraits with their sentimental sweetness which were turned out by his contemporaries, but actual likenesses of individual men and women. The finest of them all, the *Shrimp Girl*, with its flying lightness and magic delicacy of touch, contains the whole spirit of English painting, foreshadowing in its spontaneous freshness and vigor the best works of the impressionists of the next century.

Our picture, a recent gift from the Detroit Museum of Art Founders' Society, is a portrait of a fresh complexioned, pleasant-natured young woman clothed in a yellow gown with lace at the throat and wrists, the blue mantle thrown lightly over her shoulders forming a harmonious color contrast. Painted with simplicity and directness, we feel in it the straightforward character of the painter as well as the engaging personality of the sitter. We sense the vigorous contour of the body under the garment, and there is a charming freshness and "aliveness" about the picture that gives it a strong fascination. Though true in spirit to the rococo style of the century, it is a masculine rather than a feminine rococo that we see in his works, and his sincere realism which, when he is at his finest, blossoms forth with something of the magic of nature, gives a lasting quality to his paintings which will cause them to endure when much of the work of his contemporaries is forgotten.

L. J. W.



CHRIST AND THE WOMAN OF SAMARIA
FRANCESCO BARBIERI, CALLED GUERCINO
BOLOGNA. 1591-1666

A PAINTING BY GUERCINO

Italian painting of the seventeenth century does not enjoy a great popularity today, especially in this country. This is not the place to investigate in detail the reasons for this aversion, whether right or wrong. But one can not help becoming conscious of the relativity of art criticism in the different periods when he reads that scarcely more than one hundred years ago masters like Guido Reni, Domenichino, Guercino, etc., stood in highest esteem and—as a most concrete sign of this appreciation—brought prices in the art market which in fact or at least in proportion were as high as those paid today for the great English masters of the eighteenth century, for Rembrandt, or Vermeer of Delft. In this same time these same English masters were “out of fashion,” while Rembrandt was desired only by some few connoisseurs and Jan Vermeer had entirely disappeared from the consciousness of the artistic world.

Only in the last years here and in Europe have voices arisen calling special attention to the value of these Italian Seicento painters, and it might be possible that the taste of the larger masses of art lovers, also, will in the future turn again to the works of that period. For the public museums, however, who must never be servants of ephemeral taste in art, but who in spite of all the predilections of their individual directors for special schools and artists, should exercise broad neutrality, it is advisable to begin now to pay more attention to these Italian Baroque paintings; to preserve them carefully where, as in most European museums, they exist in great numbers; and here in this new world, where they are missing entirely, to look for worthy representations of the works of these artists who were, after all, leaders of their time and the expression of a high culture. The recent acquisition of a work by Guercino for our Institute is therefore

especially welcome, all the more as the picture, by no means one of those dreaded *grande machines*, though a thoroughly characteristic work by the artist and of its period, will certainly be pleasing even to the taste of the average public of today in the simplicity and clarity of its composition and its rich coloring.

Francesco Barbieri, called "Guercino" (which means "Squint-eye") was born in Cento, near Bologna, in 1591, and studied first in Bologna under Ludovico Carracci. He quickly gained a good reputation. In Rome, where he spent several years, he was influenced by the local school and especially by the works of Caravaggio. In 1623 he went back to his native town of Cento and stayed there until 1642, at which time he moved to Bologna to fill the place of Guido Reni, who died in that year. Guercino himself died in Bologna, in 1666. In the last decades of his life, his style clearly approached that of Reni. Among Guercino's frescoes the best known are the frescoes of the Cupola in the Cathedral of Piacenze (1619) and the painting of the "Aurora" in the Villa Ludovisi in Rome (about 1622). Many of his oil paintings are in the great Italian and other European galleries. Among them may be mentioned *St. William of Aquitaine Assuming the Monk's Garb*, in the Gallery of Bologna; *St. Peter Raising Tabitha*, in the Pitti Palace in Florence; *Cephalos and Procris*, in the Dresden Museum; *The Ecstasy of St. Francis*, in the Louvre in Paris; and *The Assumption of the Virgin*, in the Gallery of Leningrad.

Guercino is one of the most characteristic and interesting painters of the Italian Seicento. We have seen by which masters he was influenced. They were anti-

podes, as it were: Ludovico Carracci, who together with his cousins Annibale and Agostino, was the founder of that Academic School which, by reviving the strong formal ideas of the high Renaissance, tried to fight the shallow mannerism of its predecessors; Caravaggio, the bold renewer and founder of that realistic school which had so strong an influence not only upon the Italian but also upon the entire European and especially the Spanish and Netherlandish painting; finally Guido Reni, the idealist and creator of those well-known types of Madonna and Christ which in spite of (or rather because of) their often too great sweetness and somewhat empty beauty, have kept themselves alive in ecclesiastical painting until the present day in thousand-fold repetitions. Guercino received inspirations from all these three, but as he was himself a real artist and creative genius, he adapted them, not to a mere eclectic imitation, but formed them synthetically into a new style of his own. Our picture, *Christ and the Woman of Samaria*, is a good example of this. It belongs, as a comparison with dated works proves, to the middle period of the artist, showing as well in the clear and simple composition the influence of the Carracci and their neo-cincentism as in the delicate picturesque treatment of the *chiaroscuro* that of Caravaggio, without being in the least, even in details, mistakable for any of the original works of either of these two masters. It is a unitary and characteristic creation of an individual and independent artist.

To close, especial attention might be called to the excellent carved and inlaid walnut frame of the period, which surrounds the picture. W. H.

THE PASSING OF VENUS

This magnificent tapestry is a gift of Mr. George G. Booth, and its unique importance lies in the fact that it represents the art as well as the craft of the Pre-Raphaelite Brotherhood. The design of the composition is by Sir Edwin Burne-Jones; the tapestry was first woven at the Merton Abbey Looms in England under William Morris's supervision. In 1908 it

was exhibited at the New Gallery in London and was then loaned to the British Government for exhibition at Brussels, where it was destroyed by fire. The cartoon is preserved in the Victoria and Albert Museum, and some four years ago Mr. Booth commissioned the Merton Abbey Looms to weave it once more.

The tapestry measures 8'11 x 19'3 and



THE PASSING OF VENUS
 AFTER A DESIGN BY SIR EDWIN BURNE-JONES
 EXECUTED AT THE MERTON ABBEY LOOMS, ENGLAND

is woven entirely of wool. It has a relatively narrow border on all four sides, filled with a wreath of flowers and fruit. Along the top runs a partly unfolded scroll with the beginning and end of an old French madrigal:

Comment des jeunes colombeaux
en ung Char qui fut riche et beaux. . . .
Mainent Venus en lost d'Amours
pour lui faire batir erreurs.

At the right side of the border the tapestry is signed *Merton Abbey*. The entire field is taken up by a flowery meadow and the wooded background gives glimpses of the sky through the trees. At the right side a large dais of cloth-of-gold with red curtains drawn back, shelters a group of twelve women who draw closely around a queenly lady, and are apparently overcome with terror. Is it Sappho and her friends, fleeing from Eros who stands in the center, resting a foot on a prostrate woman and looking in their direction, while drawing his bow? Another group of three women, seated among tulips, columbines and hyacinths, fills the left foreground. Two are turned towards the beholder. The third sits in profile and, shading her eyes with the right hand while leaning heavily on the left, looks up at Venus, whose dove-drawn chariot passes through lilies and roses. With the eyes of his friend, the poet Swinburne, Burne-Jones

"Saw Love upon her storied seat;
. . . saw the feet unsandalled,
saw . . . the straining plumes of the doves
looking . . . through fields that wear
Lilies and languor of the Lesbian air."

The tapestry works at Merton Abbey near London were established by William Morris in 1881. William Morris, master craftsman, had acquired the technique of tapestry weaving in 1879, having a loom set up in his bedroom at Kelmscott Manor House. The influence of the Merton Abbey Looms on modern tapestry weaving is far more comprehensive than that of any similar enterprise. This was due partly to the enthusiasm of Morris, partly to the collaboration of Burne-Jones who, with true feeling for the flat, unpictorial qualities of a textile hanging, designed the personages, while to Morris's share fell the

filling of the spaces with flowers, the borders, and the color scheme in general. Thus it comes that their joint works are full of a spiritual radiance, joyous poetry and a certain "airy-fairy" grace.

The "Triumph of Love" was from early times a favorite theme with tapestry designers. It was part of that very old story of how a greater power overcomes a smaller one: Love triumphing over the poor human creature, Chastity over Love, Death over Chastity, Fame over Death, Time over Fame, Eternity over Time.

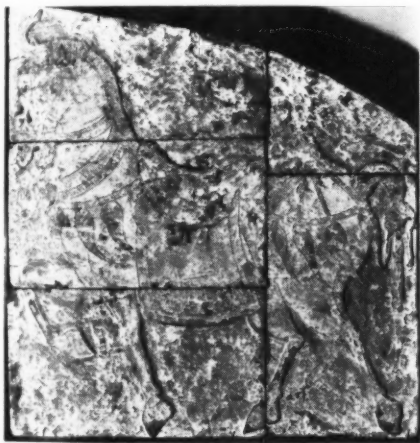
Petrarch wrote the "Triumphs" in immortal verse in memory of Laura. Botticelli made the drawings for the first Florentine edition and these were imitated for the two Venetian editions published by Bernardino da Novara in 1488, and Pietro Veronese in 1490. Early in the sixteenth century the "Triumphs" were woven on the tapestry looms at Tours, in France. This entire set of six tapestries, forming part of the Imperial collections, was exhibited at the Belvedere in Vienna in 1921. It is in "mille fleurs" technique, from which Morris must have drawn much inspiration. The color scheme is, however, much bolder and more virile in the old French tapestries than would have suited the Pre-Raphaelite taste. Even the red wings of Eros seem a little faded when compared with the gorgeous scarlets and reds of the early work. Both Burne-Jones and Morris were much fascinated by the subdued colors of Botticelli's paintings, but in the case of the "Passing of Venus" they went even further back and adapted for the group of women the entire coloring of that similar group in the "Triumph of Death" of the Campo Santo at Pisa.

Among Burne-Jones and Morris's best joint work ranks the tapestry, "The Visit of the Magi" in the Chapel of Old Exeter, Oxford, England. This is one of the most characteristic and beautiful of Burne-Jones's religious pictures, but the "Passing of Venus" surpasses it technically as well as from the point of view of artistic inspiration. It is an absolutely individual and original rendering of an old theme—"The white, implacable Aphrodite."

A.C.W.

A CHINESE CLAY TILED BAS RELIEF IN THE HAN STYLE

The earliest types of Chinese pottery known are attributed to the Chow dynasty (1122-256 B. C.). Many of these were undecorated clay vessels used for cooking and for rituals, the latter in connection with ancestor cults, and were buried with the dead; some of them were ornamented and bore a characteristic cross-hatching motif known as "mat or straw marking"¹ of interest here since it persisted a couple of centuries after the great Han dynasty (220 B. C.-220 A. D.) and was employed as an ornamental motif in the neck trappings of the horse in the excellent bas relief recently acquired by the Oriental Department.



CLAY TILED BAS-RELIEF
CHINESE. IN THE HAN STYLE.
III-IV CENTURY A. D.

It is not until the epoch of the Han emperors, that the potters, so far as we know, began to attain a high aesthetic merit or that artistic effects were aimed at. In bronzes, on the other hand, a very high development had been reached as early as 2000 B. C.

The Han dynasty was an era of early progress in which a high stage of civilization and culture was attained. The chief centers of this culture at the begin-

ing of the Christian era were the Shensi and Honan provinces where the imperial courts were located, to which provinces we are indebted for many of the splendid examples of early Chinese pottery and reliefs.

From one of the imperial tombs of the Honan province, probably comes our polychromed bas-relief of a horse, consisting of five baked clay tiles, three rectangular, and the two upper ones slightly curved along the ridge to fit into place. The tiles appear to have been a section of an arch in the tomb and we assume that the horse was one figure in a group of animals and men arranged in processional frieze. The composition represents an excellently executed outline of a spirited animal such as would have obtained in a royal equipage, its head held high and in tight against the neck; its mouth open, its forefoot uplifted, as though stepping proud-spiritedly.

Several points of interest may be noted regarding the ornamental trappings and the grooming of the horse. Although likely a very accurate and realistic representation, nevertheless the subject is treated decoratively in every part. A survival of the "mat or straw marking" motif of the Chow vessel appears to obtain in the collar of the horse; the saddled blanket is figured with an all over pattern of four petalled rosettes arranged symmetrically around a series of small squares; the breeches and chest trappings have hair-whisk pendants attached to the harness with gold fastening about equidistant from each other; the tail has been bobbed in accordance with the customs of the period and tied in a net; the mane clipped and the forelock parted, all of which seems exactly according to the customs of about twenty years ago; particularly the grooming.

The existing sculpture of this period is found in stone and clay. In the latter instance, two techniques were used. In the first, the subject was brought into low

¹ R. L. Hobson, *The Eumorfopoulos Collection*, p. xviii.

relief by outline incised and modelled with tools—the method used in stones; in the second, it was stamped and produced from a mould. An example of this technique is a terra cotta tile with the figures of a spirited horse and bird now in the Buckingham Collection at the Chicago Art Institute.

Both clay and stone reliefs were made for funeral use and were placed in the tombs in accordance with the rites of ancestor worship. Excavations in the Honan provinces have revealed in connection with this cult a clear and accurate record of the daily life of the Chinese at the beginning of the Christian era. Such articles have been found as pottery models of houses, barns, granaries, live stock, food-plates, wine vessels; figures of men and women, mummers, musicians, dancers, priests, courtezans and warriors, the figures of men and women occurring largely some centuries later in the T'ang dynasty (608-906 A. D.). All such objects were intended to enable the departed to continue their life in the spirit world.

The objects found in the royal tombs naturally excelled those found in the tombs of families of lesser casts. Our bas relief probably comes from a royal tomb.

The relief is polychromed. Over the natural color of the clay, which varies from gray to gray brown, is painted a white surface coating upon which the other colors (all mineral pigments) of green, blue and red are laid. The background is painted a salmon pink; the harness is soft light green, the saddle and pendants pink, the blanket flap and net for the tail blue; white and gold are used to represent the fastenings of the harness.

As there are no oriental paintings extant earlier than the Ku Kai Chi scroll dating in the sixth century, in the collection of the

British Museum, it is of more than usual interest to find our relief polychromed in rich pigments such as may have been used in the paintings of the third and fourth century. It is clear also, that the relief, as is the case with all Han sculpture, is treated pictorially rather than plastically. It is a technique of line and rhythm such as exists in Chinese paintings, and is not intended to be thought of in a three-dimensional plane. Although no muscular anatomy is portrayed, as would be the case with the Greek classic mode of modelling, yet all the essentials, the "inner spirit" or the life, the poise and pride of a well groomed animal stepping proudly forward, are clearly represented. The activity is thoroughly comprehended through correctly established and strongly executed rhythmical outline.

Probably three or four processes were used before the tiles were mounted in the tomb, the first being the execution in outline; the second, the cutting of the tiles which facilitated transportation and mounting in place; and the third, the baking of the clay and finally the painting of the various tiles.

The date is conjectural. The earlier Han sculptures do not portray quite so high relief modelling as a rule as our example. Furthermore, our relief has a regard for spacial composition and a maturity of representation together with a somewhat slower movement than that which earlier Han sculptures exhibit. This leads us to assign our relief tentatively to the third or fourth century A. D. Types of such horses, but in these cases all mounted, may be seen clearly in the magnificent stone stelae of the Wei dynasty dated 554 A. D. in the collection of the Boston Museum of Fine Arts.

A. C. E.

ACQUISITIONS OF EIGHTEENTH CENTURY AMERICAN FURNITURE

Several important examples of eighteenth century American furniture have been recently acquired by the Museum, notably a walnut highboy and a pair of

Sheraton card tables. Upon completion of the new museum these pieces will be placed in the Whitby Hall section of the American wing. Until then they will be

on view on the second floor of the present building.

The highboy dates from the second quarter of the century and in style may be classified as late Queen Anne or early Georgian. It was probably made in New Hampshire, of walnut cut in Virginia, which seems to have yielded most of the

top" and it illustrates a form very popular in America and seldom found in England, the predominating feature being the scrolled pediment of the top. The English piece of contemporary or earlier date had a flat top and was considerably lower.

American highboys varied greatly in elaborateness, from the simple maple ones



WALNUT HIGHBOY
AMERICAN. LATE QUEEN ANNE OR EARLY GEORGIAN
CA. 1740

walnut used in Queen Anne furniture made in this country. A name frequently given to this type of highboy is "bonnet-

of provincial origin with no ornament except moldings, to the massive Philadelphia-made examples, nearly always of mahog-



INLAID MAHOGANY CARD TABLE
AMERICAN. IN THE STYLE OF SHERATON
CA. 1800

any, with fretwork about the waist, carving on the knee of the leg, shells and foliations on the two small drawers, and not uncommonly a figure in the center of the scrolled pediment. The highboy acquired by the Museum stands mid-way between the very simple and the elaborate types. In addition to fine moldings, it has a boldly carved half-shell on two drawers, flame finials in the center of the broken pediment and flanking it, and at each side of the center of the valance, pendant acorns. This highboy, original throughout, exemplifies a curvilinear construction with its cyma curve in the pediment and the cabriole legs, as contrasted with the rectangular construction of the previous century.

Like the highboy, the card tables are of New England origin and were made about 1800. They follow designs published in England by Thomas Sheraton from 1791 to 1804. These books, together with Hepplewhite's *Cabinet Maker's and Upholsterer's Guide*, strongly influenced all

furniture of the early republic in America. They arrived in this country at a time when native cabinet-making had reached a high standard of perfection; guilds had grown up in the larger cities, establishing prices for work and promulgating the use of certain designs. Small wonder, then, that these cabinet-makers were fully able to adapt the designs in Hepplewhite's and Sheraton's books to American needs and uses, differing somewhat in this respect from their early eighteenth century predecessors, whose work was more of a copy than an adaptation of English taste.

The card tables recently acquired show these later makers at their best. The design is simple and graceful, the reeded legs finely proportioned, the veneering, banding and inlay along the front of exquisite workmanship. Beyond this point cabinet-making could hardly be expected to progress. As a matter of fact it began to deteriorate rapidly and by 1830 was on a steady decline.

R. H. TANNAHILL.

† EDITOR'S NOTE.—The pair of card tables is a gift to the Institute by Mr. Robert H. Tannahill, the author of this article.